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kohoe were *tapu* to them, and they must eat alone. Two rites consecrated them, the first one called *tuputu*, the main feature of which seems to have consisted in the initiate's eating *ka'aku* (see Preparation of Food) alone; and the second called *pouhahati* when there was drumming and chanting (7). Beyond this no details of these rites are known.

Tests by other members of the same profession, and contests between famous *tuhuna o'ono* of different tribes, were important events in the lives of these bards. Such contests were regarded as tribal affairs, and the contesting *tuhuna* were looked upon as tribal champions. When there was a great festival in the valley and there were visiting bards of other tribes, the local *tuhuna* (experts in crafts) would call together a meeting in a special house built for the purpose. Here before all those who were interested, and particularly the local and visiting *tuhuna* of all kinds, the local bards would match wits and learning with the visitors. If any bard were found in error by a consensus of opinion of the rest of the masters, he then and there ceased to be recognized as a *tuhuna* and could never again lay claim to this distinction. A type of chant called *ui* (see Chants) recounts such contests between champions of different tribes. More informal contests occurred between individuals who were learned in stories and chants. I was a witness of such an encounter in Fatu Hiva between an old woman who is recognized for her knowledge of lore and a younger man of Hiva Oa, who she had heard was teaching "the American" the ancient lore. It was believed by the natives that a defeated bard would die as the result of a defeat, which involved the loss of his power (*mana*). Some informants say that a defeated *tuhuna* was killed.

At times when he was not engaged in his professional activities the *tuhuna o'ono* lived in a home and with a family in just the same way as any other member of the tribe. When he was consecrated to tribal ceremonial he stayed in the sacred precincts and had nothing to do with his family or any outsiders. When he was consecrated to the work of teaching or recitation of chants for private rites, he resided at the place where his duties were being performed and was restricted from contact with outsiders in the same way.

At Pua Ma'u the ceremonial dress of the *tuhuna o'ono* consisted of a turban, loin cloth, and robe, all made of the red brown bark of the young banyan tree (*hiapo*). In this valley it would seem that the *tuhuna o'ono* and the *tau'a* wore red, while the assistants or sacrificers (*taputoho*) wore white.

Because of his sacred functions, the *tuhuna o'ono* was a very sacred person, although by no means so sacred as the inspirational priest, who represented the tribal god himself. The same rites were, however, per-

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526 inches high, were made of hard-packed earth at either end of the course. It was on these that the spears were glanced. There were two sides (*keke*) of five men each. Each man had his own lance. All gathered at one *uma* and alternately threw their lances. The man whose spear went farthest on the first throw was called *keua*, the winner of the second was *fakia*, of the third *maiero*, of the fourth *fitu e vau*, and of the fifth and last throw *uarike*. After the first throw, the contestants went along the course, recovered their lances, and then threw the second round from the *uma* at the other end of the course—and so on throughout, changing ends at each throw. The side that won the majority of throws won the game and received applause of the spectators. It is said that skilled players could throw a lance more than two hundred yards.

There were two ways of throwing the lance. Sometimes it was merely held in the hand and glanced on the mound with a sideways motion of the arm. But frequently a cord was used, much greater distance being attained by throwing in this way. A cord (*aho*) four or five feet long was doubled and the ends were tied together. The knot was placed against the shaft of the lance midway between its ends, the doubled cord being then passed around the shaft and back over itself next the knot, (forming a loop around the shaft) and carried up along the shaft toward the forward end, so that as long as it was held taut the shaft was held in the loop. One finger was inserted in the doubled cord, while the rest of the fingers grasped the shaft. When the lance was thrown, the cord served to swing the reed forward until the shaft was released by the cord's being drawn up from the knot.

SHAM BATTLES

541 *Kaokao, pehihua,* or *kahuka* was a sham battle, in which opposing sides of men from different valleys threw chestnuts (*ihi*), young coconuts (*ehi*), young breadfruit (*mei*), candlenuts (*ama*), and even small stones (*kiva*), at each other. The opposing sides stood about fifty paces apart and had alternate turns at throwing. Each man had three chances at hitting any member of the opposing side, and only one man threw at a time. Men were severely wounded and sometimes killed in the game. The game continued until one side was so depleted by casualties that it had to give in. All the while they played, those who were being thrown at leapt and danced about, taunting the thrower and crying "*kaokao*" when a speeding missile would miss its mark. It is said that women sometimes played the game with oranges or limes.